

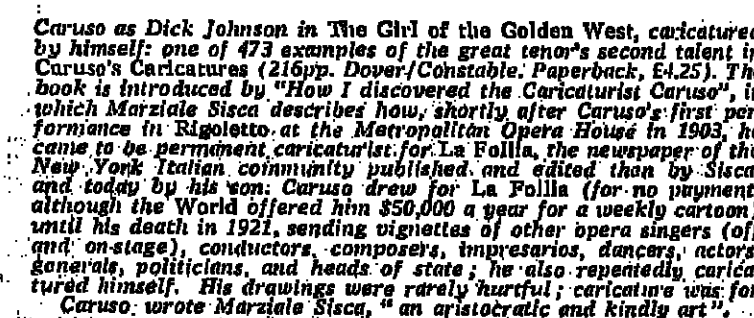
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by William Haley

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Faust, with American inflections

By S. S. Praver

GOETHE:
Faust, Part I
Translated by Randall Jarrell
255pp. Faber. £8.25.

One cannot read far into the works of the late Randall Jarrell without becoming aware how fascinated he was, all through his brief career as poet, critic and novelist, by the writings and the personality of Goethe. His very first volume of literary criticism, *Poetry of the Age*, is studded with admiring references to, and unacknowledged quotations from, Goethe's poetry and prose. Only once, when he talks of Goethe's neglect of Hölderlin, is there just a hint of censure; and even then Jarrell hastens to excuse his hero by saying that we, too, however perceptive we may think ourselves, would find it difficult to recognize an alien greatness in our own time: "Some duckling we have never spared a smile for our Hölderlin..." Jarrell's poetry is equally full of venerating allusions to *Faust*, the "lyric I" of one poem praises the "very idiomatic, very noble" German of "my own favorite demon, / Dear good great

Goethe", while that of another follows Goethe's footsteps in southern Germany: "Did Goethe see, among the cobblestones, the Roman? / Manhole covers marked SPQR?" Jarrell's *Complete Poems* contain one fragment of his *Faust* translation: a poem ("Conversation with the Devil") that turns out to be a set of variations on themes from *Faust*; and several which have an underground relation to Goethe's reading. Thus "My great-grandfather, padded calves / (Greeted, at cock-crow, with the manganitic wife)" alludes to the manganitic wife in the Witch's Kitchen, and to one of the apparitions in the Walpurgis Night scene of *Faust*. We now have Mary Jarrell's assurance, in an informative afterword to the *Faust* translation, that Jarrell made a connection between Goethe's opening monologue and the yearning dramatic monologue which he entitled "The Woman at the course, there is pictures from an institution, that witty and naive, alone novel in which the narrator and the sympathetic Dr Rosenbaum Goethe with approval. Here also much fun can be had from spotting

quotations from Goethe which are not signposted as such. At Benito's basins and caskets and tales of barons... "They talked about the conversations after Miss Butter-son's funeral; and he adds: 'But their *Faust* was the Bayard Taylor translation.' It was precisely the dissatisfaction he felt with the translations and the work of Bayard Taylor which led Jarrell to try his own hand at an English version of *Faust*. He worked at this on and off, for several years. It was all finished at his death; the few portions which he had not yet revised have now been supplied by Jarrell, and the one scene he had not yet done was added by some volume under review, whose principles Jarrell is not troubled to check Mrs Jarrell's perfect German first-hand account of her late husband's method of working and his approach to translation. His aim, Mary Jarrell tells us, was to real, sweet and true, raw and live. *Faust* seemed to him, and to live this by making "Goethe's poetry in English".

The first thing to be said—and one might as well get this out of the way—is that for all his love of the German language, his conscientious consultation of German dictionaries and German dictionaries, Jarrell did not always get meanings and nuances quite right. Sometimes he took one grammatical mistake for another: "Harmonisch all das All dundirnding" is not at all the same thing as "Harmoniously, often, he misses the import of German terms. The volitional force of *mögen* ("Doch, auch Freunde die Zeit kommt auch Freude, Wo wir was Gut's in Ruhe schmausen mögen") is lost in the translation: "And yet, my good friend, there will come a time/ When we can feast on something good in peace." When Jarrell says Goethe "stays schimpflich", he means that this is a little stand-offish and not decidedly not, that she is, as Jarrell's version has it, "just the least bit impudent".

During the Walpurgis Night's Dream, Ariel tells us that his music attracts "viele Frauen"; by this he means something much more grotesque, something much more in keeping with a Witch's Sabbath than is suggested in the translation: "His music lures the of time" gives us neither the speed, nor the quality of sound, implied by "An sausen den Webstuhl". When Gretchen calls her work-roughened hands *garstig*, she means that they are ugly but not, as Jarrell makes her say, that they are "disgusting". Occasionally, he fails to appreciate what speech-register Goethe is employing: the eerie atmosphere of the scene headed "Night, Open Country" is not the sound of a "Weiss nische was sie kochen und schaffon" as "I don't know what they're cooking up"; and Goethe's doomed attempt to make Mephisto appear a harmless eccentric in Gretchen's eyes ("Es muss auch solche Klüsen geben") turns into sheer lakes all sorts to make a world.

There are also occasions when we feel Jarrell's language becomes stilted and unnatural as he tries to convey the grandeur of some of Goethe's speeches: "I Not in vain did you gaze to me in the fire. And there to herself, With childlike dreaming, she held, with all her little hands, / The *Wunder* within her, / Times when the version here given descends into naïveté—as when Faust's impression of an "excellent, truly devilish Mephisto" ("seize die Kopt, hermit") appears as "Sister there and roll your devil's eyes in her head in the fire." And Jarrell par-

haps, the printer's devil has been at his own nefarious work. "Except for the prose in Part I," Mary Jarrell tells us, "Randall Jarrell chose to rhyme for rhyme because he said 'rhyme for rhyme' frequently kills the poetry, and ears are prose-attuned and often find steady rhyming obtrusive. Anything that wants to rhyme can't. But he wouldn't force it."

This works well enough most of the time; indeed, in some of the more lyrical passages Jarrell very successfully finds rhymes without sacrificing vivid movement, tone or meaning. But sometimes, especially at the end of a scene, his limp when compared with the vigour of Mephisto's exit from the Witch's Kitchen—"Du siehst, mit diesem jedem Weibe"—from Jarrell's "My belly, you'll see a Hohen in your housewife"? Most of all we miss the *ottava rima* form in the "Zueignung" which opens the whole work; Goethe's grave and beautiful lines are sadly diminished by Jarrell's rhymeless version. "In the various 'mystical' potent effects lie hidden," and must readers will surely potency" of the "mystical" of the "Martenbude Elegie", lies in Goethe's use of the *ottava rima* form.

For the greatest disappointment of the book holds for its readers Jarrell cannot, however, he held in any had left untranslating when he died her spinning-wheel; and the news that Robert Lowell had been persona-d to fill the resulting gap will seem many an eager student to pages 193: am Spinrad" version of "Gretchen wholly inadequate. To render the recurrent "Ich finde sie nimmer- Und nimmermehr" with its all-im- that turning spinning-wheel, as "I never find it/ never find it" is just as Lowell's version of the final stanza in which Gretchen's passion spins to its highest intensity and her spinning stops:

My bosom yearns
For him;
If only I could
Catch him and hold him.
And then kiss him
As long as I would—
On his mouth,
Gone.

How could the poet bear to inter-rupt the flow from stanza to stanza, a full stop—how could he bear to replace the ecstatic exclamation "An seine Küissen/Vergessen" (with its rhymed echo of with that broken line? If else, it points up by contrast how much deeper Jarrell came to the speech-gestures of his original.

How close that is readers of *The Woman at the Washington Zoo* will already know; for there part of Jarrell's version of the "Prolongue under the title 'The Archangel', from Rilke and Märke.

In rivalry the tempests roar
From sea to land, from land to sea,
And, raging, forge out for the earth
Fetters of wildest energy.
Before the path of the thunderbolt
The lightning of desolation blaze,
And yet shine angels, Lord, adore
The tranquil footsteps of thy days.

And, tugs
Though none can fathom thee, thy
Gives strength to us upon our way,
And thine exalted works, O God,
Are glorious as on the first day.
That had a Blakean strength (which
is matched by consciously Miltonic
rhythms elsewhere) and is not afraid
even of slightly archaic diction in
of the scene. Rightly, Jarrell does
its attempt to render the overblown
to convey all the meaning of

Goethe's text; he would be "ters" as a rendering of "ignoring other com- equally rightly he throws tone, as Mephisto's side the archangels' passion, and "things" for Mephisto addresses the Lord!

Since you approach us, / And ask, how everything is / To be, to the me.

And since as a usual thing / To be, to the me. / Throughout, as are the / rhythms of some of Goethe's which can be / rise to almost unbearable / and tragic grandeur. The / of Wagner, the mock- / ing malice of Liecham, by / the Evil Spirit who whips / Faust himself—all these / across as "sharp and real, / and true, raw and live" as / wanted.

Here is Faust trying to / the truth of his feelings / Mephisto's mockery, / against the fruits of language / a rhythmic power and in / that transcend those limits:

I tell you, when I feel—
When I try to find a name!
The frenzy, and I cannot find
When I search through all
When I reach out for the
And call this fire that burns

Infinitesimal, eternal—yes, and
Is that nothing but a devil's
form.

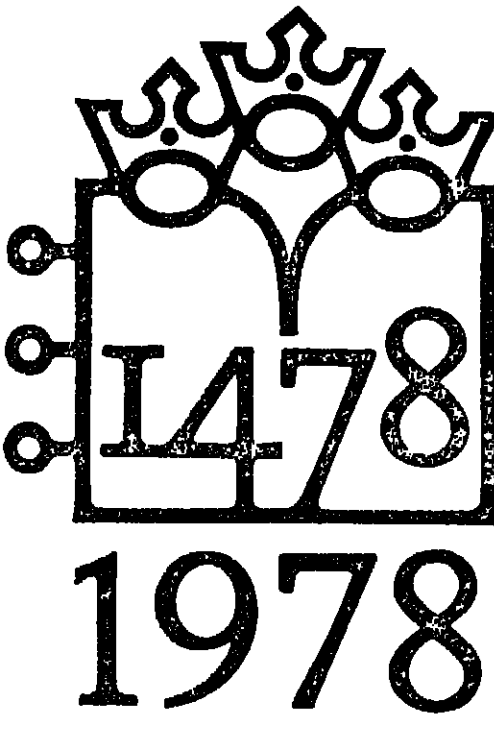
One would like to go on at- quining felicities, quoting in which the very voice of his- voice, flexible, slightly hesi- tate, whose American like- with their subdued but bound- Southern note, were often not but showed themselves cap- moving and impressive sense —moves, with that of Go- produce a new and often full, work of art.

English readers should be warned, however, the *ottava rima* title-page announces "An En- Translation" of *Faust*, Part I, the book in fact provides a more accurately described as "American Translation". The author's work seems, much of it, to be taking place in an American countryside, where a wearing "his fanciest jacket" hear his loved one say: "I'll be you in love your hands to me." The university at the Faust teaches uncannily well. Benten, just what has been selected for your major? Mephisto asks the freshman as he comes for advice; he then goes to warn him not to be too sure of himself: "You can go 'catercorner' and concentrate on medicine, what can go after women is a heart's content: 'Why, do you've hardly said hello, you are feeling for her shape mudludges...'

It comes as something of a shock to find a customer at Antioch Tavern who had just said the ing secrets out of Faust and Mephisto would be "as say- taking candy from a baby" and that very character making a teric joke which refers to a German institution in terms of even Germans nowadays would be unlikely to understand: "You left Rippach very late? I'll supper first with Master Hahn!"

What's eating you? Jarrell asks Mephisto; and Mephisto had let his Mephisto Faust's inquiry about the nature of Mephisto's favours with the word "Dazu hast du noch eine Last." Jarrell makes him say: "an idiom that goes better in modern New York than in old-fashioned Germany: 'Your good—forget it!'

Let us, then, welcome this trans-lation for what it is: a Goethe from another civilization; a welcome addition to the pool of works of an American poet, scholar and critic who died tragically early and a virtuous place for the speakers of modern verse. Jarrell's force and affective-ness about he tried out as seen in his- able by. As for reading Goethe's *Faust*, however—there is still no substitute for learning German.



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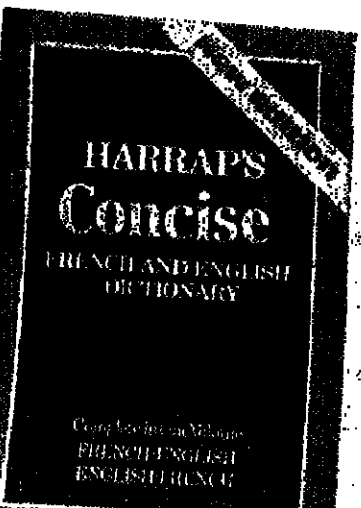
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Stalin's human ransom

By Kyril FitzLyon

NIKOLAI TOLSTOY:

Victims of Yalta

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When the Vichy government yielded to German pressure and delivered to Hitler the Jewish and anti-Nazi German citizens who had taken refuge in France and French-controlled territories, public opinion in this country was profoundly shocked; members of the government, too, expressed their sense of outrage in suitable terms. Pressure, however strong, should, it was felt, have been resisted. It is a chastening thought that only a very few years later the British and Allied governments readily adopted a comparable policy on an incomparably larger scale and in response to infinitely weaker pressures. If any.

The facts of the case had been known for some time, at least in part, but most historians who had mentioned the subject had no sympathy for the victims, and either ignored or failed to grasp the principle involved. Besides, they were presumably unaware of the scope of the operations which, now known, involved over 2,250,000 human beings. The full story could only be told when, in the early 1970s, the British and other governments opened their relevant files. Lord Russell was the first to take account of this and to produce the evidence in a remarkable and highly detailed book, *The Last Secret* (1974). Nikolai Tolstoy has now followed suit, greatly expanding the basis of newly available material. His account is perhaps more emotional, but it is equally disturbing—more so, to judge by reactions to it in Parliament and the press.

The story opens with the Allied landings in France, when it was discovered that a sizable proportion of captured enemy personnel consisted not of Germans, but of Russian men and women, combatants and non-combatants—all terrified not of being captured by the Western forces, but of being repatriated to the Soviet Union. Some of them were shipped off to Canada and the United States to await their ultimate fate; others were interned in this country. The problem of what to do with them soon became both embarrassing and acute. Acute, because their large numbers constituted a charge on strained British resources; embarrassing, because the very fact of their existence, let alone their attitude of extreme hostility to the Soviet Union, did not fit in with the accepted view of Russia as our anti-Nazi and therefore democratic ally. Consequently, when the Soviet government demanded their repatriation, Eden and the Foreign Office easily agreed to the Cabinet, despite a few grumbles, to comply with the demand, and were able immediately to begin the implementation of their decision.

A few months later, just before the end of the war in Europe, these arrangements were formalized in an agreement concluded at Yalta by the heads of the British, American and Soviet governments. Repatriation was to apply to all Allied citizens "liberated" by the British, including those already interned, or to be interned in this country. On the FO's strong insistence, the relevant clauses of the agreement were kept secret and were omitted from the published version. Understandably, the FO intended to, and in fact did, use them to facilitate a policy of those who were under either the British or the Geneva Convention was by no means sure. Its application, if made public, might be

embarrassing to the government, since, as a Foreign Office official, keen to see it efficiently implemented, bluntly explained, "this is, of course, in opposition to the traditional attitude towards political refugees".

For it very soon emerged that most of the "Russians" liberated by the Allies were not, strictly speaking, POW (only about 15 per cent—20 per cent, as Tolstoy implies—of Russian German treatment), but alone merely refugees of both sexes and all ages from war-devastated areas of Russia and the West. Soviet citizens: they included Germans, Poles, Yugoslavs, Ukrainians, and "White" Russians who had escaped from Russia at the time of the Revolution, a quarter of a century previously and had been living under the protection of the League of Nations. The Yalta Agreement did not mention them. Yet the Soviet government made it clear that they would appreciate their repatriation. Why not, therefore, was due and whom, in any case, was only prudent to appease? As Ernest Bevin was to say (thereby introducing a new principle into international relations): "It would be difficult in practice to draw a line between traitors and refugees." Better not to do it. It was, in fact, not entirely easy policy to adopt, since it was in the prospect of the gulags or the firing squad or a concentration camp. They therefore resisted frantically, to the point of suicide.

But this was not the FO's worry,

"We cannot," said Eden, "afford to be sentimental about this. It was clear to him that all should be deported without further ado, 'by force if necessary'. Unfortunately, absent from the Yalta Agreement, but its application would, of course, be appreciated by Stalin, whose merciless character, Tolstoy admitted on another occasion, he had a sympathy he could not explain) and was, in any case, made necessary by the deportees' resistance. Applied to the deportees, without too pedantic a regard for life and limb. The injured and those whose attempts at suicide did not quite come off were bundled off with the rest, and it from this some of the deportees, at least, were forthwith put up against a British soldier who had delivered

operations were completed. Similar assurances were given to Parliament.

It was, of course, inevitable that the use of force was allowed in the need to use it. Of the fate of the PO was perfectly well aware and said so on more than one occasion. Probably one of the more spectacularly brutal applications of violence, accompanied by unsavoury acts of deception and treachery, took place in Austria a few weeks after the end of the war. It concerned the delivery to Soviet authorities of Georgians, Cossacks, children (including small refugees and non-Soviet nationals).

Men (including some "White" émigré generals setting on for eighty and holders of British decorations) were kidnapped and lured with false promises into POW camps; bayonets, rifle-butts, axes, etc., were freely used on recalcitrants, whether men, women or children; babies were snatched from their mothers and thrown like logs into lorries; mothers were made to follow them—whichever, in fact, they were not always able to do. Whole families as well as individuals committed suicide rather than surrender. Those who managed to escape were afterwards hunted through the mountains and valleys of Austria. However, though some of them were killed, many more were captured alive and duly delivered to the Soviet authorities, and even more succeeded in hiding until the hunt was called off. The British army became the owner of the Cossacks' horses and the British government was able to requisition the assets of the Cossacks' bank and other property. The operation was deemed a success.

Some months later the new Foreign Secretary, Bevin, had his report set out by an official FO report has ever had to be made to "no resort measures" in any repatriation operations, and after these

The repatriation policies of France, Belgium, etc., along to boost about, was a whole, its military and political value was only made manifest by the State Department's refusal to apply force in the Soviet nationals, and it is much more surprising that it was not sooner expressed disunity of the

Inevitably, the question of first instance to demand the indiscriminate repatriation of all, in effect, the deportees, many thousands of them, were not Soviet citizens, and therefore could not have been "repatriated" by the Soviet Union. Tolstoy, however, has this not to be a risk, had this not been the case, the Soviet Union would have been liberated by Soviet German territory. Tolstoy is pointing out, first, that it would be a repatriation of this kind; second, that the only mentioned Soviet citizens; third, that the repatriation policy continued was the last of the British POWs. Moreover, some of the repatriation before he form, let alone the deportees, the Soviet Union of non-Soviet British POW to the German government. Yet the British government decided to accept that risk.

A more likely reason why it was necessary to accept that risk, in the post-war world, was the need to maintain relations with the Soviet Union. In 1924 the Socialists had supported the Cartel but had not taken part in its government; in 1936 the Communists, although supporting the Popular Front, also abstained from participation. The Chamber elected in 1924 went on to give its confidence to Poincaré; that of 1936 voted the Republic away and conferred full powers on Marshal Pétain. "I am a aussi des lendemains qui déchantent."

It would be surprising if French historians writing about these events did not have in mind the present problem of the unity of the left, seen in the perspective of this month's legislative elections. Jean-Noël Jeanneney (who is the grandson of the President of the Senate which voted the Popular Front government out of power—"Le Sénat a le droit de renverser le gouvernement") asked: "Le Sénat a le droit de voter librement, à vous d'en tirer les conséquences que vous jugerez bonnes." replied Jules Jeanneney) explicitly stated that while voting his account of the events of 1924-26 he was struck by the astonishing echo which the political discussions of 1976 and 1977 provided to his work. Guy Bourdès sees, behind the political disputes of the 1930s, an essential social conflict, and it is not hard to accept his argument that such a conflict also exists within contemporary France. Jean Lacouture, in a major biography, considers the whole problem of Blum's failure in terms of the fundamental weaknesses of social democracy, or the difficulties of those who claim to be both democrats and socialists. In June 1936, Blum asked whether it was not possible for the reforms necessary for progress and justice to be carried out within the existing legal and democratic system? If it were not, he said, then this was "une réflexion bien grave". Again, Frenchmen today ask whether important social changes can be carried out within the existing political framework or not.

In this story Blum's is the dominant figure. Professor Jeanneney (who has also made a much-praised television film on Blum) does not much admire Herriot. That statesman's brilliant conversation, his vast culture, the contrast between his heavy physical appearance and the quickness of his intelligence, because Blum published his own recollections of the Affair—we find M. Lacouture being particularly censorious. Blum was always ready—far too ready—to confess to his past errors, and he recanted now when one of the great mentors of French socialism, the librarian at the Ecole Normale Supérieure, Lucien Herr, told him in 1897 that Dreyfus was innocent, he had to think hard in order to remember what the case was all about. This

FRANCE

The rise and fall of the left

By Douglas Johnson

JEAN-NOËL JEANNEY:

Leçon d'histoire pour une gauche au pouvoir

La faillite du Cartel 1924-1926

151pp. Paris: Seuil. 30fr.

JEAN LACOUTURE:

Léon Blum

59pp. Paris: Seuil. 59fr.

GUY BOURDÈS:

La défaite du front populaire

359pp. Paris: Maspéro. 52fr.

In the often melancholy political history of the French Third Republic between the wars, there were two events which created unusual enthusiasm: the victory of the so-called Cartel des Gauches in the elections of May 1924, which led to the formation of the first government presided over by Edouard Herriot; and the victory of the Popular Front in the elections of May 1936, which led to the formation of the first government presided over by Léon Blum. By July 1926, Herriot was hiding in the Palais-National, waiting for an angry crowd to go away before he could proceed to the Élysée Palace and hand in his resignation; by June 1937, Blum was handing in his resignation to the President in order to put a stop to preparations for a violent demonstration against the Senate. On both occasions disappointment at the failure of the left created considerable bitterness and cynicism. Both episodes proved to many that the left in France was hopelessly weak because it was hopelessly divided. In 1924 the Socialists had supported the Cartel but had not taken part in its government; in 1936 the Communists, although supporting the Popular Front, also abstained from participation. The Chamber elected in 1924 went on to give its confidence to Poincaré; that of 1936 voted the Republic away and conferred full powers on Marshal Pétain. "I am a aussi des lendemains qui déchantent."

The severity of Professor Jeanneney's criticisms of Herriot is unusual, in so far as there remain many who still look upon the legendary mayor of Lyon as a symbol of a republican culture which had a value and even a greatness. Even more does the Popular Front remain a living memory which commands both loyalty and respect. But could not many of the criticisms which are levelled at Herriot be levelled equally at Blum? In some respects Blum was a more unlikely leader than Herriot. He was, like Herriot, an intellectual; and had a literary and social tastes which placed him on a different level from the ordinary run of politicians. But he was essentially Parisian, without Herriot's experience of provincial politics; he was Jewish and was frequently attacked by opponents for being so, though he was not a practising Jew; he was a sensitive, modest man, who often had doubts as to his own ability. There are many reasons why one should see Blum as an unfortunate leader of the French left, whose generosity and humanity are not matched by the calculating hardness and determination to effect change that is the characteristic of successful statesmen. Among his published works is the revealing sentence: "Je le crois parce que je l'espère."

Jean Lacouture provides an opportunity to reconsider the career of "le grand Léon". He has used the private papers deposited at the Fondation Nationale des Sciences Politiques in Paris, which are mainly post-Liberation, and has had the full cooperation of the Blum family, as well as that of many former friends and colleagues, so that there are many details in this large volume which are new. But he, too, aims to put together, Blum's writings and speeches, and to present them in the light of the fresh insights which a number of historians have recently given us in their studies of French socialism and the Popular Front. This is the most complete biography of Blum we have had.

It is also, in many respects, one of the most critical, in spite of the fact that it is written by a man who refers to Théodore Natanson's adulatory volume which the Left Book Club published in 1937. If we take, for example, Blum's early attitude to Dreyfus—which we know about because Blum published his own recollections of the Affair—we find M. Lacouture being particularly censorious. Blum was always ready—far too ready—to confess to his past errors, and he recanted now when one of the great mentors of French socialism, the librarian at the Ecole Normale Supérieure, Lucien Herr, told him in 1897 that Dreyfus was innocent, he had to think hard in order to remember what the case was all about. This

was all the more remarkable because, on at least three occasions, Blum had been given warning of the great scandal that lay behind the military court's verdict: that Captain Dreyfus had been guilty of supplying the German military attaché in Paris with confidential information. Michel Bréal had told him how he could not understand why Dreyfus should have been a traitor when there was no reason for him to be. Bernard Lazare had explained that the story of Dreyfus having confessed was false. And a neighbour had told him about a dinner-party where one of the officers most concerned with establishing the case against Dreyfus had revealed such complications over the legal procedure that a fellow guest had remarked that if all this were true, then Dreyfus must have been innocent. In these circumstances M. Lacouture finds Blum's slowness in reconsidering the Affair astonishing. It is true that his criticisms against Blum are to some extent lessened by his own incoherence in references to the Affair (the petit bleu was discovered well before 1897, the idea that Colonel Henry was the real spy is not generally accepted, and it is simply not true to say that it was difficult for anyone, at the time, genuinely to be-

lieve that Dreyfus was guilty), but they are significant all the same. Equally direct is M. Lacouture's comment on the speech made by Blum on the third anniversary of the death of Jaurès, in July 1917. What words Jaurès have done for him lived, what would he have done during the war, is the question Blum was asking. His answer was that Jaurès would have been in favour of what the Socialists had in fact done: "Il aurait collaboré à la défense nationale. Il en serait devenu le chef." This, says M. Lacouture, is presumptuous, and he speculates with some justice on the difficulties which Jaurès would have had in proceeding from one of his last conversations, when he denounced "la complaisance d'Israël" to accepting Blum's participation in the French war effort as the chef de cabinet of Marcel Sembat (who was Ministre des Travaux Publics) without being influenced by the hesitations and heart-searchings which became increasingly common among French Socialists, especially in 1917. M. Lacouture even finds it extraordinary that the writings of Romain Rolland did not have more effect on men such as Blum or Lucien Herr, and he cannot believe that Jaurès would have been indifferent to such a call. It is

noticeable, too, that he quotes Hubert Bourgin's description of how he met Blum in one of the corridors of the Chamber of Deputies in 1916 and how he appeared to him then almost as a vision of "la passion politique". A prophet combining Asiatic frenzy with a Cartesian intelligence.

M. Lacouture, like the good biographer he is, is well aware that his subject is one who aroused hatred and suspicion as well as devotion and admiration. There is no lack of evidence from those who praised Blum's intelligence, and the long quotations from his speeches enable us to appreciate the careful reasoning which was the mainstay of his eloquence and which enabled him to dominate public meetings, in spite of his weak voice and his tendency to fatigue. In the analysis of Blum's thought, it is interesting to see how frequently two themes appear. One is Blum's individualism. In this, M. Lacouture follows the Cambridge historian Tony Judt, who has shown how, after the split between Communists and Socialists at Tours in 1920, the Socialists remained a party which had lost nothing of its revolutionary zeal and ambition. Perhaps it was because he was able to express this that Blum, a parliamentary rather than a national figure, became its leader, especially in 1917. M. Lacouture quotes many of the articles in which he attacked the Communists for having certain characteristics which made them incapable of reconstructing human society according to the principles

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Serbo-Croat sources

GARTH M. TERRY:

Yugoslav Studies

An annotated list of basic bibliographies and reference works

89pp. Twickenham: Anthony C. Hall. £4.50.

In his preface the compiler of this admirable little book rightly notes that bibliographical coverage of Yugoslavia is weak, and that the Yugoslavs themselves have only recently begun to make good the deficit. So this is a pioneering work, and all the more laudable in that Garth Terry typed the text himself for post-reproduction in order to keep costs down, thereby confirming a personal belief that serious libraries are among the most selfless of men and women.

Mr Terry's range is wide. Valuable sources by late nineteenth-century writers, such as M. M. Novaković and Skerle, are included as well as contemporary handbooks and surveys looking into Africa as diverse as documentary films, or émigré Croat literature. Most of the entries have descriptive comments. Of course one can cavil at a few omissions. Two of the more serious are, among dictionaries: Abdulah

Skaljčić's *Turcizam u srpskom jeziku* (Sarajevo, 1966), which deals much more fully with Serbo-Croat words of Turkish origin; and Skerle's *Govor Vukovih i drugih srpskih riječi* listed here; and a latest *Who's Who*, *Jugoslavenski savremeni*—*Ko je ko u Jugoslaviji* (Belgrade, 1970). For an earlier *Who's Who*, see *Central and Eastern Europe* receives a mention, together with his annual *Handbook to the same area* (Zürich, 1934-35). Contemporary historians may also miss *Svjetski almanah* (Ljubljana, 1963-67) which—in spite of its title—concentrated on Yugoslav institutions, persons and events since 1963. Tanjig's *Politički poslovi* (*imperijski*) has partly fulfilled a similar role. Lastly, the section on maps should surely include the only accessible large-scale chart of this poorly mapped country—based on Royal Yugoslav Army surveys and reprinted by the German War Office.

All this said, however, *Yugoslav Studies* will be of great value to all serious students of Yugoslavia. It should be kept up to date and re-issued, and next time Mr Terry ought not to have to do his own typing.

Richard Kilderley

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He and peeping it...
able human beings rather than
extravagant...
shocked Blake, more especially
since their author was evidently a
man of spiritual stature. Although
Blake called Dante an atheist and a
politician, and, referring to the
seemingly vengeance-ridden *Inferno*,
said "Dante saw Devils where I see
men—I see only good", he was
found day after day sitting up in
bed working in his large album on
the designs. There have been seen
as a travesty of Dante's meaning
but find them among the most
valuable commentaries on the
poem, full of insights not found in
any other source; I could cite, for
example, the bridges of petrified
bodies that enrich the ideas of
Canto 18 (*Inferno*) and the harp
that the group of souls make
as they repeat at the point of death
(*Purgatorio*, canto 5, and 6).

It is said that Blake could not
have studied Dante earlier in his
career, for not only should we have
a complete set of illustrations but
the experience for Blake might
have been a more substitute for the
lost journey to Rome. At last there

could not prevail, for however
thorough his interpretations,
there is nothing he can put down
since Blake is not implicit in one of the
layers of Dante's text. When one
thinks of other illustrators (I say
this with some trepidation since I
am currently engaged upon the
same task myself) of the *Divine
Comedy* one realizes how the loss
has been; even Botticelli manages
to say very little, though his draw-
ings are lovely; in fact, the less he
draws the more beautiful the
drawings become, ending up with
Bentrich so intimate that the
viewer might think they were painted
in and out of his studio. We
are usually left in popular illus-
trations of the *Inferno* in the
Gustave Doré version, where the
circular squirming in the *Inferno* is
over, declines into progressively
greater soporifics as the poem sur-
rounds a familiar of the celestial and
infernal regions (as the narrative
Mrs Blake could testify, since he
was often not at home in the
normal sense); he was, indeed, the
greatest master of the heraldry of

heaven and hell that these shores
have ever produced.

Each group of artists has its
patron saint (the bluffers recently
met at the Courbet exhibition at
the Royal Academy) and Blake is
a patron saint of those who
with little private interest in those
publications no one seems to take
notice of, or the young artist in the
bedsit who heats his etching plate
on the gas-ring, waiting to commit
himself to Blake's "delightful
working corner" (which) had its
implements ready—completing the
hand? "The millionaire's uphol-
sterer can furnish no enrichments
like those of Blake's enchanted
rooms." As Turner said to a stu-
dent who complained that he could
not afford superior materials,
"Bah! A masterpiece can be
painted with a toothbrush in an
utic."

As well as a grand exhibition
(and the Tate's is such) one might
expect the usual batch of books to
the coffee-house graining and
many countries to make their
expertly trained emergence from the
woodwork. However, it is our per-
sonal reference shelves that most
need a space for some of the most
recent publications. Not least among
these is Martin Butlin's superlative
introduction to the Tate exhibition,
the notes and the notes are seven-
teen full-colour plates. Helped no
doubt by the anticipation of a massive
sale, the price, at the exhibition
only £1.80 paperback (£3 hard-
back) makes it one of the best buys
of the year. (Elsewhere the res-
pective prices are £2.95 and £4.75,
plus 80p or £1 by post.)

The weightiest new arrivals are
David Bindman's *Blake as an Artist*
(TLS, February 17) and the same
author's *The Complete Graphic
Works of William Blake*. The for-
mer is one of the richest texts on
an artist to appear in recent years,
while the latter features every origi-
nal graphic work executed by
Blake—a fitting tribute to its de-
signer. Sir Geoffrey Keynes, who
more than anyone has made Blake's
work available and understandable
to the public. The painstaking re-
search, the comparing of copies,
the establishing of the right cleav-
age, etc. is all well hidden in the
author's scholarly apparatus: the
reader is left with an uninterrupted
panorama of Blake's achievement
with the illustrations the exact size
of the original (where the size is
possible) a full-size detail is not
cluded) and all in the crispest black
and white. There are in fact no
colour illustrations, but this is more
than compensated for by the num-
ber of well-chosen details.

Since Blake was a jobbing
engraver all his life and Mr Bind-
man excludes all material not
directly designed by the artist,
there is a small woman's land left
over between Blake's backwork and
his might seem churlish to complain
that 765 plates are not enough, a
fair case could be made for the
inclusion of one or two of the
commercial works where Blake
cases. The impression, has come up
with a designer that seems to have
a completely personal identity.
I am thinking of the artist's in-
fluence on one or two of the
lines to Gay's *Fables*, notably "The
Shepherd and the Philosopher" with
its echo of the Thornton's
Virgil woodcut, and "The Persian",
including as it does one of Blake's
patent clouds, could be by no other
hand. Mr Bindman does indeed
break his rule once to include the
magnificent virtuoso engraving
after Fuseli's "Head of a Damned
Soul". This was presumably con-
nected with the vast shared-out
project of illustrating Lavater's
Physiognomy (Blake did not get the
plum jobs in such enterprises). It
is a pity to see in the final version
of the head that little engraving
Holloway's signature, probably ex-
ecuted by an apprentice, look
well bound (in West Germany);
reference is facilitated by a fold-
out checklist which can be consulted
while one is looking at the plates. In
system I was only once, by refer-
ence, misdirected. The work is suc-
cessful and remains a standard
reference as well as a pleasant
task to have by one.

The exhibition of the Tate
closes on May 21; a selection of
the exhibits on show at the
Whitworth Art Gallery, Manchester,
from June 30 to July 15.

To the Editor

Jack London

Sir—I found Robert A. Fer-
guson's article on Jack London
(March 3) more a study of his place
in American literature than a criti-
cism of Andrew Sinclair's *Jack*:
A Biography of Jack London in re-
lation to previous biographies and
to Jack London's elusive life char-
acter and development.

This elusiveness arises in the first
place because London was born of
the wrong parents in the wrong
place at the wrong time. Born of
legitimate parents, in the Middle
West, forty or fifty years earlier,
he would have satisfied his sense
of adventure by going West as a
young man (and perhaps never have
written a word). The bastard son
of the phony "Prof" Chaney and
a delusional music-teaching spiri-
tualist who after having failed to com-
mit suicide married a widow to
give his name to her child, Jack
London was uncertain and unset-
tled. From his birth, born in San
Francisco after the Gold Rush
petered out, he had no El Dorado
until the Yukon revived the dream
of treasure to the north. Writing
became the escape from wage
slavery. But in writing, success lay
in imagination, rather than truth or
accuracy. His "autobiographi-
cal" work fantasied his own self,
because he was uneducated and
"lousy". Like a shipwrecked man at
floating scraps, Darwinism, Socialism,
Maudsley, the theories of a dead
friend with whom perhaps he was
homosexually in love, fell in love
with the beauty of George Sterling
and left his wife and two children
for Charmian Kittredge, his "Mate
of the Yukon", an aging tubby who
failed to give him the son he longed
for.

When he died, Charmian pro-
duced her biography *The Book
of Jack London*, lived homosexually
with her royalist and stunted son
and daughters by his first marriage.
In 1938 Irving Stone, given access to
all London's papers, produced *Salt
on Horsesback*, a fictional biography
inaccurate and venomously critical
of Charmian. Next year, Jack's
daughter, Joan London, produced
Jack London and His Times, in
which her father appeared as a
traitor to the Labour movement.

When Charmian London died, she
left everything to Irving Shepard,
the son of Edwin Shepard, Jack
London's half-sister. Irving Shepard
was instructed to be made of Jack
London's illegitimacy (revealed by
Stone) or his supposed suicide.

Irving Shepard (whose letters in
a revealed a low level of literacy)
was shrewd in his execution. He
saw most of his Londoniana to the
Henry E. Huntington Library, on
condition that his scholar could use
the material without his permission.
Some seventeen years ago he
gave a research grant by the
Huntington to write a life of Jack
London based on their material.
Huntington was not prepared to
make their material available,
because Shepard had held back
important papers which they
wanted to acquire.

In 1964, Richard O'Connor pro-
duced a biography of Jack London
using whatever material was avail-
able from other sources. Consider-
ing his limitations, I valued it
rather more highly than "a pallid
failure", as Sinclair describes it.
It had its insights.

Professor Robert A. Ferguson,
writing from the University of
Chicago, takes it for granted that
TSL readers know this background.
As far as I am aware Andrew Sin-
clair is the first biographer who has
been allowed access to the London
papers since Irving Stone. But
Labor's "earlier and more truth-
ful biography", in which Labor
us "I find this extremely puzzling,
admitting nothing is a positive epithet,
nor superlative. Published in New
York in 1974, *Jack London* by the
Latter has found no British pub-
lisher. Is it in fact a biography?
Sinclair refers to "the bibliog-
raphical and critical work of a

handful of scholars...
Karl Lohr, James M. Smith...
fact. Early Labor was a...
rival biography. Professor...
should surely have pointed...
clair's unpardonable...
follow biography.

I do not think that such a...
through his...
morphoses in a search...
always primarily a...
with creation in life and...
under the compulsion...
Jack: A Biography of...
is not the definitive...
the best life of this...
Sinclair I have read so far.

ARTHUR CALDERMAR...
c/o Elaine Grene...
Newington Green, London...
DAVID FAULKNER.

Designing in Dorchester

Sir—Sir James Richards...
February 24) casts doubt...
authenticity of the...
Dorchester Hotel by...
father William Currie...
attempts to prove that...
is an Owen Williams...
clothed by Curtis Green...
the record right by...
the introduction to...
accompanying the...
fisher a book in...
In the meantime, having...
failed to locate a copy in a...
shop or a lending library, I had...
managed to read the book in the...
British Museum.

In 1929... Sir Owen Williams...
engineer had been...
to replace Dorchester...
Lane, with a new...
already designed a...
forced concrete structure...
original developer...
engineer had fallen...
contractors, McAlpine...
Green to take over...
month from the...
date (and with...
new structural...
the lower basement...
In this period with...
re-designed and built...
hotel (the working...
we still preserve...
the brief for the...
required an open...
small bedrooms...
over large public...
which filled the...
By this use of reinforced...
a definite change of...
was achieved. Here a...
three foot thick...
rooms over...
thin concrete walls...
precast terrace...
superstructure...
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Waiting for Books

Sir—I, for one, certainly share
L. C. Knights' (Letters, March
25) irritation and frustration
with these days invariably follow
order for a new book from the
publisher concerned. Such delays
outrageous and totally inexcus-
able in this age of speed and
communication.

Paradoxically it is the computer
age, geared to mass production,
which is obviously the cause of the
delay. An intelligent solution
suggests itself: two levels of
mass transaction. Large orders,
such as those for the computer
industry, could be dealt with
promptly. This personal
order for a book could be restored to the
best life of this...
Sinclair I have read so far.

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Sociology and the Economy

Sir—It is the reviewer's privilege
to criticize the work under review
and his responsibility to provide an
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the review of *Sociological Theories of
the Economy* (February 24) chooses
to exercise the privilege while
neglecting the responsibility.
The book is indeed a collection of essays
and is highly critical of the
theories it considers. That much
of Michael Mann's account is
accurate enough, but the rest is
a gross distortion. Almost every
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approach of the book or the con-
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First, he asserts that Lorraine
Culley's attack on Gauder Frank,
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Engineering Titles

MACHINE SUPPORT DESIGN
BASED ON VIBRATION
CALCULUS
by Mihaly Makhlut
Collier's 1977. Cloth 29 x 20cm
136p. with 10 monograms in
colour £9.50

PLASTIC ANALYSIS OF
CONCRETE FRAMES
with particular reference to limit
states design
by M. Tichy and J. Rikoszik
Translated from the Czech by
Dagmar Steinerová-Fiedová.
Collier's 1977. Cloth 23 x 15cm
320pp. Figs and tables. £9.95

THE ART OF TUNNELING
by K. Széchy, Budapest 1973.
Revised and enlarged edition.
Akadémiai Kiadó. Cloth 24 x
16cm. 1,097pp. Diagrams 228.50
SOIL MECHANICS AND FOUNDATION
ENGINEERING AND FOUNDATION
Proceedings of the 5th Budapest
Conference.
Edited by A. Kezdi-Ladanyi
Budapest 1976. Akadémiai Kiadó.
Cloth 24 x 17cm. 570pp.
Approx. £21.85

Information please

Judson Reynolds Briggs, American
artist: whereabouts of his Spanish
Civil War paintings.
Lucia Beier,
144 East Ontario Street, Apt. 2A,
Chicago 60611, USA.
William Camden (1551-1623), anti-
quarian: whereabouts of any refer-
ence to or quotation from his
book *Remains Concerning Britain*.
Faculty of Letters, St. Xavier's Univer-
sity, Quebec, Canada G1K 7P4.
Niccolo Contarini: *Delle historie
venetiane* (MS Phillips 5016),
Volume 3 of the Phillips set
MS Phillips 5014-17. Where-
abouts of Phillips 5016.
Louis Feely
University Library, University of
Birmingham, PO Box 363,
Birmingham B15 2TT.

Ian Fairweather (1891-1976), Scot-
ish painter: whereabouts of "where-
abouts of any letters, paintings,
photographs, or recollections,
especially of China and Ball
period (1926-34), for a critical
biography."
M. Bail,
15 Spring Street, Birchgrove, New
South Wales 2041, Australia.
Laurent Garcin: whereabouts of a
600pp manuscript which was
offered for sale in 1945 by Messrs
Francis Edwards Ltd.
F. Leguina,
46 Blinnvestgracht 36, Leiden,
Netherlands.

Ernest Grimson and the Barnsley
brothers: whereabouts of any
letters, receipts or other documen-
tary material relating to their
work, for a catalogue raisonné.
Godfrey Beaton.
10 Church Road, Alsager, Stoke-
on-Trent, ST7 2HB.
Princess Louise, Duchess of Argyll:
any information about her, for
a biography.
Michael Gladhill,
Flat 3, Angela Court, 68 Honor
Oak Road, Forest Hill, London
SE23.
Mina Loy (1883-1966), expatriate
American poet: whereabouts of
any poems, prose, photographs,
biographical information or letters
about her or her husband Arthur
Cravan, for an edition of poems.
Roger L. Conner,
258 Commonwealth Avenue, Bos-
ton, Massachusetts 02116, USA.
Winifred Singer, *Princess Edmond
de Polignac* (1865-1943): where-
abouts of any correspondence,
memoirs, or personal "remini-
scences" for a biography.
William Merritt Singer,
706 Louise Circle 30-G, Durham,
North Carolina 27705, USA.
Wilhelm II (the Kaiser): any infor-
mation about the identification
of the author and the origin of
the manuscript of *The Berlin
Court under Wilhelm II* published
in 1915 by Cassell and Company
under the pseudonym "Comte
Axel von Schwenning".
John C. G. Rühl,
Freiburg University, Institute for
Political Science, Werthmann-
platz, D-76 Freiburg i. Br., Ger-
many.
Philip Worsley (1801-83), partner in
Whitbread's brewery: where-
abouts of any biographical infor-
mation about him, his wife and
his children, especially Reginald
and Philip.
Hans Peter Bremer,
Department of English, Univer-

CLASSIFIED ADVERTISEMENTS

Librarian/Technical Information Officer

The National Building Agency requires a Librarian/Technical Information Officer to be responsible for the day-to-day running of a technical information centre and library which serves all divisions of the Agency embracing architecture, quantity surveying, engineering, management consultancy and product information services.

Applicants, male or female, should have either—

- qualifications and experience in library or information work, with a knowledge of the construction industry, or
- qualifications in a relevant branch of the construction industry with considerable experience and knowledge of library or information work.

Starting salary within the range £3,534-£5,220/£3,386-£5,069 according to qualifications and experience.

For application form please write or telephone to: Mrs. C. Alford, The National Building Agency, NBA House, 7 Arundel Street, London, WC2R 3DZ. Tel: 01 836-4488 Extn. 215.

Closing date for receipt of applications—14th April 1978.

NBA

Tameside Metropolitan Borough

LIBRARIES AND ARTS DEPARTMENT

RESEARCH LIBRARIAN

AP/4/802 £3,582 to £5,513 p.a. including supplements

Applicants should have experience of research particularly in the Public Library field and should preferably be Chartered Librarians.

The post comes under the direct control of the Chief Librarian and Arts Officer, and the successful applicant will be responsible for research into the present and future needs of the Libraries and Arts Service, development planning, monitoring of the service and the formulation of output measures.

The Research Librarian is a member of the Departmental Management Team, and is expected to play a significant part in the corporate management of the authority. For informal discussion please contact Mr. T. M. Featherstone, Chief Librarian and Arts Officer on 081 330 5535.

Application forms and job description are available from the Chief Personnel Officer, Marjorie Housie, Marjorie Way, Ashton-under-Lyne, Greater Manchester, M6 3 3BS, ext. 2, to be returned by April 7, 1978.

Dorset County Council

County Library Service

Senior Assistant (Branch Relief)

West Area (Post LB 67)

Preference will be given to candidates who have passed Part 2 (Final) of Library Association or equivalent. Clean, valid driving licence essential. Salary within Librarians' Scale to bar £2,569 by increments to £3,323 (bar £3,773 (inclusive of supplements)). The bar is applicable to holders of the Librarian's Certificate. Application forms, returnable by 7th April, and further details from County Librarian, Colinton Park, Dorchester DT1 1XJ. (Please quote post number.)

BODLEIAN LAW LIBRARY

Applications are invited for the post of

Law Librarian

which becomes vacant on 1 September, 1978, from persons having a good knowledge of law and substantial library experience. It is a highly desirable post for a person with a law degree and a law library qualification. The post is an integral part of the Bodleian Library and enjoys the privilege of copyright deposit. There is an excellent salary scale and a pension scheme. The Librarian is in the Bodleian. It is not a leading post which is £6,443-£7,951 per annum. The initial salary will be determined with two years' experience. Applications, together with the names of two referees, should be addressed to the Bodleian Library, Bodleian Library, Oxford OX1 3BG, from whom further information can be obtained. Closing date for applications: 30 April, 1978. Envelopes should be marked 'Application for Law Librarian'.

LIBRARIAN

Grandmet Information Processing Limited, the Computer Division of the Grand Metropolitan Group, are seeking a special kind of person. This is a post offering a challenging and rewarding career for the right candidate.

Responsibilities include cataloguing and classifying (by the London Classification of Business Studies), information analysis, acquisitions and arranging inter-loans for the benefit of the company's personnel.

The appointed person will receive a salary of circa £2,750 p.a. plus fringe benefits which include free membership of BUPA. Further information on this position can be obtained from:

Mrs P. Donoghue, Grandmet Information Processing Limited, Wyvern Way, Rotherham Road, Uxbridge, Middx. Telephone: Uxbridge 58111. (Just a few minutes walk from Uxbridge L.T. Station.)

GRIP

AYRSHIRE & ARRAN HEALTH BOARD

AYRSHIRE AND ARRAN AREA COLLEGE OF NURSING AND MIDWIFERY

LIBRARIAN

N.H.S. Gen. Admin. Grade—£3,128-£3,900 (inclusive of 1976 and 1977 pay awards) plus 1978 award.

Applications are invited for the post of Librarian at this College of approximately 400 students and 30 staff. Subjects covered are mainly in the fields of nursing, medicine, education and management. The post involves the provision of a comprehensive library and information service for all nursing staff. Clerical assistance is available, and a Work Experience Programme Assistant is based in the library at present. Ability to drive would be essential in rural areas.

Applicants must be Chartered Librarians, or have passed the Part II Examinations of the Library Association, or their professional equivalent.

Further particulars and an application form may be obtained from: Mrs J. R. H. Dickson, A.G.N., R.N.T., N.A.M.I.A., Director of Library, Education, Ayrshire and Arran College of Nursing and Midwifery, 18 Bellevue Road, Ayr.

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METROPOLITAN BOROUGH OF ROTHERHAM

Department of Libraries, Museum and Arts

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WEST YORKSHIRE METROPOLITAN COUNTY COUNCIL

Department of Administration

ARCHIVES ASSISTANT Post Ref. KV 1000

GRADE AP4 £3,366-£3,702 plus up to a maximum of 10% supplements

The post is based in the Records Office, Westwood Road, Leeds. Applicants should be graduates with a diploma in archive studies or an equivalent qualification and preferably with some experience.

Duties will include listing collections and helping senior staff with the whole range of the work of the office including room duties and enquiries, surveys, lists and advice. For further information please telephone Westwood 5111 or apply in person to the Librarian, Records Office, Westwood Road, Leeds LS10 1TH, and should be returned after 14th April, 1978.

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(The Regional Arts Association for Kent, Surrey and East Sussex)

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with responsibility for literature, publications, PR, Salary in accordance with N.C.S. scale for Government for Administrative Officers, range A6 to entry point approx. £4,477 p.a. incl.

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CLASSIFIED ADVERTISEMENTS

Civil Aviation Authority

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Central London up to £4,000

The Civil Aviation Authority, a public body responsible for economic, technical, operational and safety aspects of British civil aviation, is seeking an Assistant Librarian to work in the Central Library, Aviation House, Kingsway, London.

The Assistant Librarian will be part of a team in the Reader Services Section which is responsible for a variety of duties including serials control, information work, abstracting etc.

Candidates must be qualified librarians with some practical experience. Starting salary, according to qualifications and experience, will be between £3,500 and £4,000 on a scale rising to £4,000; all figures are inclusive of pay supplements and London Weightings.

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Write or telephone for an application form to: Mrs M. Owen, Civil Aviation Authority Personnel, Room 345, Aviation House, 129 Kingsway, London WC2H 1NN. Telephone: 01-435 6922 Ext. 151.



Specialist Research and Statistical Unit

Central London

The Estate Department of the Prudential Assurance Company is setting up a small Research and Statistical Unit for the use of the Company's surveyors in the U.K. and wishes to appoint a librarian capable of organising and providing an efficient information service.

Initially, responsibilities will be centred on the creation of a well-indexed reference library (property books, journals, Acts of Parliament, etc.) and on the provision of a service of appropriate statistics and abstracts. The job could then develop in a number of directions, depending on the changing needs of the Company and how well the Unit meets them.

Applicants should be numerate to A level standard and preferably have some experience in the preparation of statistical data.

Annual remuneration will be in the region of £4,000 a year plus a productivity bonus. Benefits include subsidised staff restaurant, consideration for a low cost mortgage after a qualifying period and flexible working hours.

Please write for an application form to: Mrs S. Brandon, Staff Department, Prudential Assurance Co. Ltd., 142 Holborn Bars, London EC1N 2NH. Tel: 01-405 8222 Ext. 2474.

Prudential

ISLE OF WIGHT COUNTY COUNCIL

Cultural Services Department

Schools and Children's Librarian

Librarian scale £2,922-£3,282 p.a. plus Supplements

We are looking for a Chartered Librarian to run a high school library during the term time, and during the school holidays to work as a member of the County Library School's and Children's team. The successful applicant must have previous experience in the field of school's and children's library work.

Assistance will be given with removal expenses where appropriate.

Application form and further details are obtainable from the County Personnel Officer, County Hall, Newport, Isle of Wight. Closing date 7th April, 1978.

UNIVERSITY OF NAIROBI

Kenya

Applications are invited for the following posts in the Department of Literature:

1. PROFESSOR: Applicants should hold a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: African literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and European and American literature.

2. SENIOR LECTURER IN FRENCH: Applicants should have a Ph.D. or equivalent in French language and in the cultural and historical aspects of French-speaking countries and full competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: French literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and European and American literature.

3. SENIOR LECTURER IN ENGLISH: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: African literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and European and American literature.

4. SENIOR LECTURER IN AFRICAN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: African literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and European and American literature.

5. SENIOR LECTURER IN EUROPEAN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: European literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

6. SENIOR LECTURER IN AMERICAN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: American literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

7. SENIOR LECTURER IN ASIAN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Asian literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

8. SENIOR LECTURER IN OCEANIC LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Oceanic literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

9. SENIOR LECTURER IN CLASSICAL LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Classical literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

10. SENIOR LECTURER IN MODERN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Modern literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

11. SENIOR LECTURER IN POSTMODERN LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Postmodern literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

12. SENIOR LECTURER IN COMPARATIVE LITERATURE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Comparative literature, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

13. SENIOR LECTURER IN LITERARY THEORY: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Literary theory, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

14. SENIOR LECTURER IN CRITICAL THEORY: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Critical theory, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

15. SENIOR LECTURER IN CULTURAL STUDIES: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Cultural studies, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

16. SENIOR LECTURER IN MEDIA STUDIES: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Media studies, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

17. SENIOR LECTURER IN VISUAL ARTS: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Visual arts, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

18. SENIOR LECTURER IN MUSIC: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Music, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

19. SENIOR LECTURER IN DANCE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Dance, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

20. SENIOR LECTURER IN THEATRE: Applicants should have a Ph.D. or equivalent in the field of literature and have a high level of competence in the English language. The appointee will be expected to guide teaching and research at both undergraduate and postgraduate levels in the following areas: Theatre, Oral literature, Caribbean and Afro-American literature, Latin American literature and African literature.

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UNIVERSITY OF LONDON

Public and University

UNIVERSITY OF WARWICK

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Research Librarian

Applications are invited for the post of Research Librarian in the Tameside Polytechnic Library. The successful applicant will be responsible for the day-to-day running of the library and for the provision of a high standard of service to the staff and students. The post is a full-time position and the salary is £3,500 p.a. plus 1978 award. Further details and application form may be obtained from: Mrs J. R. H. Dickson, A.G.N., R.N.T., N.A.M.I.A., Director of Library, Education, Ayrshire and Arran College of Nursing and Midwifery, 18 Bellevue Road, Ayr.

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